

"CANDY - WEEK" TIE - UP ON BOX - OFFICE HORIZON

VOLUNTEER YOUR OWN ECONOMY DRIVE!!



The Official Voice of Publix

VOLUNTEER YOUR OWN ECONOMY DRIVE!!

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of September 15th, 1928

No. 34

MARX AND CHATKIN ELEVATED

TWO MAJOR PROMOTIONS RESULT OF ENLARGED PUBLIX OPERATIONS

Keeping pace with constantly changing requirements of the industry, to maintain its leadership, Publix today announces two major elevations within the ranks of Home Office executives.

The honors were awarded to Harry Marx and David J. Chatkin.

This news, thrilling enough, becomes doubly so in consideration of the fact that the "move up" at the top automatically makes possible a great many additional elevations throughout the circuit.

Coming right in the midst of the newly inaugurated policy of inter-departmental co-ordination and its attendant probe for basic operating cost-levels, impetus is thus given to Publix progress that is reflected by the keen optimism the announcement instantly met.

Mr. Marx, who has served from the beginning of Publix as Director

MR. HARRY MARX

Good soldier in our organization—good leader of its rank and file—good friends to all in the Publix legion and the industry Publix proudly leads.

Stern soldier, calm, fearless, loyal, tolerant, self-sacrificing, forgiving, and human! Pioneer torchbearer for a plan that has unwaveringly carried the highest ideals of showmanship from precarious beginnings to present world-wide public approval of Publix.

Unflinching foe to the obstacles and frontiers disclosed by his leaders. The man who has given Publix its realization of the high ideals and personnel its founders envisioned for leadership—beloved leader whose loyalty and example maintains that leadership in this progressive field.

To this man this work is respectfully and sincerely dedicated.

THE RIVOLI SERVICE CLUB

(Dedicating its Service Number of The "Rivoli Spotlight" to Mr. Marx.)

tor of Theatre Management, moves up to become special executive associate to President Sam Katz, and to Executive Vice-president Sam Dembow, Jr.

Mr. Chatkin, who has been in charge of the buying of short film subjects and also had the supervision of the eastern de luxe theatres, becomes General Director of Theatre Management.

The announcement was made at a meeting of the Home Office Executive Cabinet, to which all Field Division and District Managers were called to attend.

(Continued on Page 2)

IF YOU PLAY "WINGS" READ THIS ONE

Good advice to other theatre managers who are to play "Wings" is contained in the following telegram from George Zepos, of Wheeling, W. Va., to Mr. S. R. Kent, General Manager of Paramount pictures.

"I never knew before the capacity of my theatre stop never thought such a gross could be made in a single day stop I cannot remember of another case where so many people turned out for the opening day of any show stop It took Wings to bring forth the above statements and to break all past records of the biggest box-office successes shown up to the present day in my city stop I dare to make the following suggestions to all the de luxe managers of America stop By all means to cancel all presentation acts during the showing of Wings and double their playing time stop And I advise the theatres where Wings has not yet been shown as a road show not to make the terrible mistake of failing to raise their price of admission stop If any manager is skeptical of the above statements I shall be only too glad to assure the risk stop Wings silent or sound will establish unbelievable records congratulations Wings will be held over for another week at my theatre."

Edw. O'Donnell To Run "Paradise"

Edw. O'Donnell will be the manager of the new B. & K. Paradise and will be assisted by S. Felch.

A. P. Conroy, formerly treasurer at the Oriental, will assist A. H. Elsner, manager of the new Maryland. Harry J. Potter, assistant manager at the Norshore, will now manage the Senate; R. L. Kolber, assistant manager at the Chicago, being transferred in a similar capacity to the Senate. E. Levin replaces Kolber at the Chicago.

Who Should Get a Copy!

"Publix Opinion" should be read by:

1. Advertising Manager
2. House Manager
3. Asst. Manager and Treasurer
4. Files
5. Stage Manager
6. Organist
7. Orchestra Leader
8. House Staff

Proper distribution of your organization publication is the responsibility of the House Manager to whom copies are mailed!

Important subjects should be re-typed for distribution where distribution is desirable.

A. M. BOTSFORD
Director of Advertising and Publicity

OCTOBER 6-13 'CANDY WEEK' TIE-UP

"Publix Opinion" has contacted the Advertising and Educational Campaign Headquarters of the candy industry, and an EXCLUSIVE national tieup between Publix theatres, Paramount pictures and the candy industry is being arranged at their expense and effort.

October 6 to 13 has been designated as "Candy Week."

Get a lot of candy boxes of different kinds TODAY from your merchants and photograph your local stars eating candy, mailing a box, or passing it out to local kids. Make the picture TODAY and slap it down for a Sunday, October 2, newspaper spread and you can't miss!!

PARAMOUNT TRADE MARK IN ALL ADS

Enlarging upon statements previously made concerning the close bond of union between Publix and Paramount, Sam Katz, president of Publix Theatres re-iterated his desire for closer co-operation and more thorough understanding of each other's problems by both organizations.

Start Carrying The Paramount Slug in Your Ads Today!

I want to say that I unqualifiedly subscribe to the policies and plans and requirements of Paramount as a film producing organization of which we are part. I pledge everyone in Publix likewise. The Paramount product has world prestige, because of many years of progressive experience. The name means a great deal to the box office of the theatre. For that reason, I am asking that on every piece of advertising, Publix theatres carry a line or a slug proclaiming it as "The Home of Paramount Pictures."

Publix is cognizant of Paramount's needs, and everyone must recognize it as part of our "one big family" wherein we are all working for the common good.

If there is any way in which we in Publix can advance the interests of Paramount, it is our duty to do so. It means friendly and enthusiastic co-operation.

Vogel With Publix

Mike Vogel, formerly of the Paramount exploitation department, has joined the B. & K. publicity staff to handle the Paradise in Chicago.

In every town, the leading candy manufacturer, jobber or merchant has already been contacted by the candy industry organization, and has appointed local chairman of a committee that will spend money and do things to make your public "candy conscious."

Candy Supply

Our understanding is that the candy-people locally will supply huge quantities of candy to be taken to local charity-homes, Homes for the Aged, Homes for Orphans, etc., and distributed by our stage stars, orchestra leaders or organists, or distributed with the compliments of the movie-star who is on the screen of your theatre that week. The idea is that this stunt provides an excuse to break "candy consciousness" into the local newspapers by using your attention-compelling names for eye-catchers.

Here are some warnings from Mr. Sam Dembow, Jr.:

- (1) Don't try to give away candy in the theatre, unless you do it as the patrons pass out of the theatre. Candy matinees everywhere have always been box-office flops, and they gum up the theatre carpets.
- (2) Don't make any screen hook-ups. This idea

(Continued on Page 2)

Two Major Promotions Results of Enlarged Publix Operations

(Continued from Page 1)

Mr. Katz, paying a most glowing tribute to the records of both men in Publix, announced the good news.

With that as a starter, the order of business included an optimistic outline of Publix policy for the next year, together with a vast amount of information about talking pictures and other important matters that will affect the theatre policy in the future.

Mr. Katz also reiterated the necessity for everyone voluntarily assisting in the proper placement of each sub-organization basic operating cost.

In dwelling upon the promotions of Mr. Marx and Mr. Chatkin, credit was given by Mr. Katz, to Mr. Marx for the major portion of the excellence of "Publix Service," as well as for the type of theatre personnel the world is now applauding. He praised Mr. Marx for his loyalty and intelligent energy, and pointed out the necessity for continuation of Mr. Marx efforts within the organization, along new and even more difficult lines. It will be Mr. Marx' especial duty to see that policies as laid down by Mr. Katz and Mr. Dembow are actually and completely operative, and to motivate them wherever possible when or if blocked.

Mr. Chatkin will take over Mr. Marx duties, with complete charge of all Publix theatres operations.

Earl Sanders Goes Back to Orpheum

Earl Sanders, now with Publix and former Orpheum booker, returns to the Keith office in charge of Orpheum bookings within three weeks. Saunders will be in charge of Orpheum bookings. He was "drafted" by Keith with reluctant consent of Publix.

The Last Gasp

Doormen and ushers employed in certain California theatres must spray their mouths before going on duty every day. The manager found halitosis prevalent among theatre employees.

Chief usher must make a mouth to mouth inspection as every shift goes on duty.

HOPE, NOT FEAR, IS KEYNOTE OF ECONOMY PLAN, SAYS MR. KATZ

To nip erroneous discussions in the bud, and to set everyone right concerning the inauguration of the plan to discover minimum departmental operating costs, and possible economies through inter-departmental co-operation, Mr. Sam Katz, President of Publix Theatres, has issued a new statement to all department heads, which "Publix Opinion" presents in this issue.

In making the statement, Mr. Katz by pointing out the hope, and eliminating the fear, shows that he is aware of the fact that the new policy is being received with sincere enthusiasm by Publix employees—particularly the ones who have always known that their own promotions have been delayed by wastefulness beyond their control.

His statement follows:

There seems to be some misapprehension concerning the policy of obtaining coordination between the various departmental resources and efforts, and the economies possible thereby.

It is my wish that you would make it clear to all concerned in your department that this work, carried on under the direction of Mr. Nicholas G. Weiss, is not an "economy drive," nor is he to be regarded as an "efficiency expert," in its commonly accepted meaning. His function also is to see that proper recognition is accorded where due.

We are inaugurating a policy that will get our organization down to its proper operating costs without impairing the efficiency needed for the maximum results required by our leadership in the industry. This is not a "drive" or a temporary campaign. It is a permanent part of the organization. When duplication of costs and effort in inter-departmental relations are removed, and the organization knows its basic costs, there will be greater opportunity assured for individuals in the spread of progress possible between minimum cost and maximum results.

Economics are expected to come direct from recommendations and suggestions made by you and your department to Mr. Weiss. There is no intention of dis-organizational savings or eliminations, just

for the sake of having economy records made. It is necessary that the operation be brought down to a proper basis. Wherever possible, superfluous help or effort in one department will be transferred to departments where most needed.

There is no reason for anyone to be panicky, and the most important thing is for each department head to discuss our situation frankly with their respective employees, assuring them of our proper intention. Above all, do not permit idle fears. There is nothing more involved than for everyone to get right on the job and attend to business. We have always stood for fair treatment for all concerned and this operating cost investigation will not alter the fair relationship between the company and its employees.

SAM KATZ

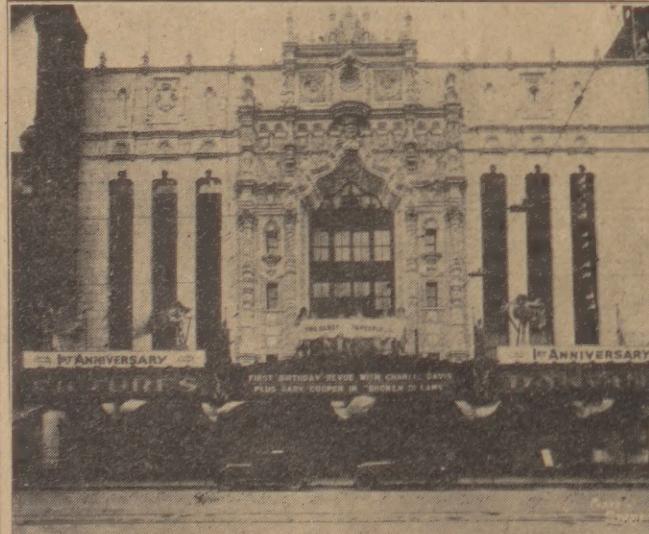
Good Will Plane Tour And Patrons' Air Rides

Two Eaglerock aeroplanes, owned by the Alexander Film Co., Colorado Springs, are making a good will tour of the Great States circuit.

Planes stay in each town four days, drop dodgers from the sky and take theatre patrons for free hops.

Plan is worked on a retroactive publicity basis a letter to the Eaglerock Company will bring you a plane. This tie-up was started at the opening of the Publix Michigan Theatre in Detroit 2 years ago.

"INDIANA'S" ANNIVERSARY



The promotion of a special tabloid section in a leading Indianapolis daily was more than helpful to George D. Tyson in putting over a new house record at the Indianapolis Indiana the occasion being the first anniversary of the house opening.

The revue billed in was "Rah-Rah-Rah" which was appropriately retitled "First Anniversary Revue" with a special publicity build-up to make it extra-special. A unique canopy display attracted exceptional attention and the tabloid insert provoked the envy of competitors. The net result of the campaign was a new house record bettering by an even \$1000 the former gross held by Harold Lloyd.

October 6-13 Candy Week Tie-Up

(Continued from Page 1)

is already "sold," without it, so it is unnecessary to give away your valuable screen. You're giving plenty when you give the name-value of established national and local stars and theatre folk.

Build Prestige

This tie-up ought to help build prestige for you at the newspaper offices. Just tip-off the Display Sales-manager and City Editor of each newspaper that Candy Week is coming, and dope out a double-truck tie-up page that projects the faces and vehicles of your stage and screen-stars as outstanding "celebrants" of "Candy Week," and it's an excuse for every local candy jobber, candy store, candy manufacturer to pay for it. Don't leave any space for yourself to buy. Ordinarily this is a class of industry that does not use newspaper advertising, and the newspapers will thank you for bringing home some new business for them. It'll also help sell your news-feature stunt of taking your stars out to Old Peoples' Homes to give away candy.

Remember, this is Exclusive-Publix! Go after it!

Lloyd Lewis Is Magazine Editor

Lloyd Lewis, of the Balaban and Katz-Publix publicity staff, is editing the firm's house organ

TIE-UP ON RINGS FOR STARS

The announced national tie-up with the Thomas McGrath Ring Company, Providence, R. I., whereby that concern was to manufacture imitation cameo rings bearing the likenesses of various Paramount stars and sell them through the large chain store organizations has been modified.

After final experimentation with the idea, the McGrath Company has decided not to go through with it, inasmuch as they could not reproduce the faces of the stars in a manner satisfactory enough. Nevertheless a big tie-up is going through just the same.

The McGrath Company regularly supplies such concerns as Woolworth, Penney, Kresge, etc. with fancy rings. As a novelty window and counter display they are now mounting a number of these rings on cards, each card to bear a large photograph of a Paramount star.

The stars who have agreed to the use of their photographs for these displays now include Emil Jannings, Clara Bow, Bebe Daniels, Charles (Buddy) Rogers, Nancy Carroll, Jack Luden, Breanova, James Hall, William Powell, Richard Arlen, Doris Hill, Clive Brook, Gary Cooper and Mary Brian.

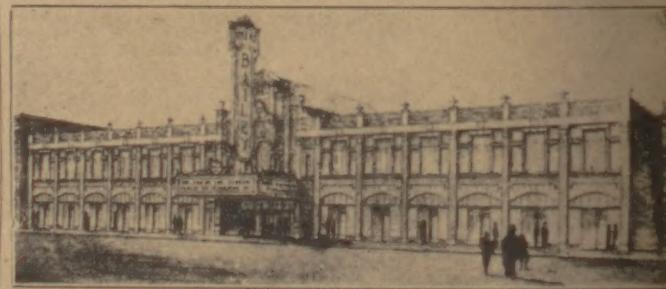
Exhibitors and others who may have been notified of the cameo ring idea should now be advised of the change. The star's likeness will appear only on the card—not on the rings.

called The Balaban and Katz Magazine.

Publication, now in its fourth week, is being distributed gratis at all B. & K. houses. Advertising and publishing is handled by an outside concern.

Shea's "Bailey" Newest in Publix

An architect's drawing of facade of Shea's "Bailey" in Buffalo, a neighborhood de-luxe world theatre to open in a few months.



JACK KNIGHT TELLS WHAT SERVICE IS

Service which is rendered for purely monetary consideration, service which is merely superficial and artificial—doesn't go over with the public. The public must feel that it comes from the heart—it must so permeate your house that you absolutely breathe it in the air, for if it is done any other way your patrons instinctively know that a show is being put on for them. You must be able to build up this thought of unselfish service to the point where you achieve an atmosphere of refinement and culture automatically. This type of consideration for your public cannot be pushed, hurried and allowed to coast downhill like a toboggan. It is something to which you must continually add momentum.

You men are the motor generators for your entire organization and you must remember that there is power lost between the generator and the ultimate motors and machinery that are started running. This simile applies to theatre operation. The generator and motor have lost about 50 per cent. Which means that in order to have a 100 per cent organization you must bat the ball 200 to get it. You must spend more energy as you go along—climb the ladder one step at a time. But remember! This does not mean that your office chair gets a little softer or that you are presented with a pretty carved mahogany desk. It means that you have to burn every ounce of energy that you possess—every ounce of devotion and loyalty to your company's ideals—because you have a greater responsibility and need finer oil to keep the cogs of organization in condition!

JOHN T. KNIGHT.

General Director, Theatre Management,
Balaban & Katz—Publix

From "Paramount Punch"
(Australia)

MOVIE "DONT" LIST OKAYED BY MAKERS

In making pictures there are now 11 "dons" which must be observed by all producers to avoid international complications and general censorship throughout the world, says "Variety."

There are 26 instances where special care must be exercised in the manner in which certain subjects are brought to the screen that vulgarity and suggestiveness may be eliminated and good taste can be emphasized.

Interview your orchestra leader on what he thinks of these don'ts and it makes a good local story for your papers. He sees ALL the movies and is a local "name." Make him approve the "dons" in your re-write.

ed with the Producers' Association before being injected into a film.

On this coast 24 picture producers have pledged themselves to observe all of these "Dont's."

The 11 "Dont's" are:

1.—Pointed profanity by either title or lip which includes the words God, Lord, Jesus Christ, unless they be used reverently in connection with proper religious ceremonies. Also other profane and vulgar expressions no matter in what manner spelled.

2.—Any licentious or suggestive nudity—in fact or silhouette; and any lecherous or licentious notice thereof by other characters in the picture.

3.—The illegal traffic in drugs.

4.—Any inference of sex perversion.

5.—White slavery.

6.—Miscegenation.

7.—Sex hygiene and venereal diseases.

8.—Scenes of actual child birth in fact or in silhouette.

9.—Children's sex organs.

10.—Ridicule of the clergy.

11.—Willful offence to any nation, race or creed.

The 26 Points

The other 26 so-called "dons" which can be used if properly treated, are as follows:

1.—Use of the flag.

2.—International relations (to avoid picturing in an unfavorable light other countries' religion, history, institutions, prominent people, citizenry).

3.—Religion or religious ceremonies.

4.—Arson.

5.—Use of fire arms.

6.—Theft, robbery, safe cracking and dynamiting trains, mines, buildings, etc. (the idea in handling of this point being that the producer must have in mind the effect which the too detailed description of this may have upon the moron.)

7.—Brutality and possible gruesomeness.

8.—Technique of committing murder by whatever method.

9.—Methods of smuggling.

10.—Third degree methods.

11.—Actual hanging or electrocution as legal punishment for crime.

12.—Sympathy for criminals.

13.—Attitude towards public characters and institutions.

14.—Sedition.

15.—Apparent cruelty to children and animals.

16.—Branding of people or animals.

17.—Sale of women, or of a woman selling her virtue.

18.— Rape or attempted rape.

19.—First night scenes.

20.—Man and woman in bed together.

21.—Deliberate seduction of girls.

Not as Advertised

A number of writers on the New York dailies have received letters from readers objecting to the way in which sound pictures and talking pictures are mixed up in the advertising. People appear to be more interested in talking pictures but when they are advised to go and see and hear so and so in the pictures and then only hear music they feel cheated.

They request that a sound picture be not advertised as though it were a talker.

22.—The institution of marriage.

23.—Surgical operations.

24.—Use of drugs.

25.—Titles or scenes that have to do with law enforcement or law enforcing officers.

26.—Excessive or lustful kissing, particularly when one of the characters is a heavy.

Some time ago a much milder and lesser list of "Dont's" was formulated for general picture production. It carried little authority at that time.

'PATRIOT' REVIEW IS MASTER-RAVE

When you play "The Patriot," be sure to get the re-print of the review by Benjamin DeCasseres, in "Motion Pictures Today." It was reprinted as a page ad in the trade magazines. Show DeCasseres review to all the newspapermen you can reach. Then tell them that Mr. DeCasseres is one of the regular contributors to "American Mercury," "Plain Talk" and other periodicals for the intelligentsia which usually sneer at anything made in America. DeCasseres name will interest the newspapermen and they'll comment on his comments, undoubtedly.

3.—The illegal traffic in drugs.

4.—Any inference of sex perversion.

5.—White slavery.

6.—Miscegenation.

7.—Sex hygiene and venereal diseases.

8.—Scenes of actual child birth in fact or in silhouette.

9.—Children's sex organs.

10.—Ridicule of the clergy.

11.—Willful offence to any nation, race or creed.

ENTER—THE VOCAL EXPERT!

Write to Charles McCarthy of the Paramount Home Office Publicity department, for this picture, ordering it by name and number. It's a special, but it's sure fire for the radio and movie editor if localized and submitted with story about Robert Milton, in Column 5, Page 3 of this issue.



Sound pictures have created a new studio job, that of the voice trainer, who prepares players for their sessions in front of the microphone. Clara Bow, Paramount star, in "The Fleet's In," who is seen here taking a few tips on enunciation from Robert Milton, voice expert, who hears Miss Bow's voice in the headphones just as it will sound in theatre loudspeakers.

BOSTON "MET" HAS ITS OWN PAPER

thrown into a special "Fun-fund" for the theatre staff. The "Capitol" theatre of the Kunsky-Publix chain in Detroit, has commenced to issue a semi-monthly mimeographed staff-paper.

FURMAN A BENEDICT

J. C. Furman, Advertising Manager for the Houston "Met" came to New York last week and played an important supporting role in The Little Church Around The Corner with Miss Kathleen Hare, of Atlanta. After the honeymoon Houston will get some good examples of how a good press-agent sets the town afire when his incentive is ignited by incentive.

Mickey Finn says:

EVENING G...

NEW YORK'S GAS LIT LIFE



PACEMAKER IN THE DAYS OF HIGH CAROUSEL! James Gordon Bennett, editor of the New York Herald, now through absorption the Herald-Tribune, worshipped at the feet of Bacchus back in New York's Gas Lit life. Boulevardier, exponent, he was a connoisseur of wine, women and song. He shot up saloons, engaged in brawls, was loose and wild with women, fighting, whippings, wretched hangovers, fought a duel with Frederick May over his sister, fought with Hemingway, knew the inside of police cells, expatriated himself to Paris, contracted a septuagenarian marriage, and died on May 14, 1918. He was one of the original "play boys" of the old, wild days and a drink he liked he gave the name of "Bacchus" to the New York Herald was for sale. "Yes," answered Bennett, "3 cents daily, 5 cents Sunday."

PROTEST FILED
Formal protest against the re-
laxation by the 8th and 9th
railway companies

two
on ten-pie

THIS may be the way
to run a newspaper, but
Your Editor's Desire To
Please, notwithstanding,
---Messrs. Zuker, Katz and
Dembow and Botsford want
and approve!

So sadly, YOUR Editor
confesses that he needs
help!

Your help!
If you'd only send him
a weekly batch of cast-off
gags, brags, pics, squawks,
---or what have you, it would
fill up these columns nicely!
And YOUR Editor would then
be able to take-off about
FOUR DAYS A WEEK WITH PAY, TWO!!

C'MON, EVERYBODY! Let
help OUR Editor to loaf four
days a week with pay! HE
CAN START ANYTIME, SO DONT DELAY!
--00--
HONEST, EVERYBODY! YOU OUGHT TO BE ASHAMED OF
YOURSELF FOR NOT TAKING THE BUSHEL OFF YOUR
INCANDESCENTS!!

Send your stuff directly to
"Publix Opinion!"

YOUTH BESTS SCREEN VETS FOR TALKERS

Former stage actors, who have been on the screen exclusively for years, are less plastic material for dialog sequences than keen youngsters who have never looked across footlights.

This is the experience of Robert Milton, business partner of John Murray Anderson of Publix. Mr. Milton technically guides the recording of dialog for Paramount. "These same youngsters, and others not so young, he says in "Variety," are being forced to acquire the knack of weeping without the assistance of violin and organ. They are being taught how to cultivate their imagination."

Rewrite and localize. Mr. Milton heads the Anderson Milton School of Dance and Stage in New York.

Milton points out an instance of where several young stage players devoid of stage experience being put through a rehearsal and going to their lines with spirit and genuine enthusiasm. Personality, the chief asset, stood out. In the case of an older player, his stage work had been in melodrama, considerable time had to be spent in getting the proper shading in his lines.

Playwright's Discovery

One playwright has discovered that the writing of spoken sequences for a picture is more difficult than writing for the stage. This writer made seven versions of one scene before he hit the mark. The difficulty was in making the step from silent action to sound so that the spectator would easily and naturally follow without "killing" the illusion. The same process in reverse was also necessary.

Milton has no patience with the suggestion of employing elocutionists in the studio. He is emphatic in his opposition. What has to be recognized, he declares, the imperative necessity devoted to rehearsals and finding the right touch in shading. This is more in the case of a play than in the case of a picture. There is no opportunity for amending.

Lazarus

Jeff Lazarus, publicist of the West Coast Theatres Co., joined the Winnie Sheehan production staff.

Saturday Openings

Effective Sept. 22 the Publix-B & K circuit, on the shore, Harding and Paradise theatres in Chicago will revert to Saturday openings.

Butts Promoted

W. D. Butts, former general manager of the eight Great States theatres at Peoria, Ill., is now field manager of the circuit. He will act as assistant to Billy Elson.

Brass Tickets

Use of brass checks instead of tickets is an experiment being tried by Publix-B & K at the Roosevelt theatre in Chicago. If successful the idea probably will extend to all houses.

Customers receive the checks at the box office, depositing them in a tabulating machine at the door. The checks appear superior to tickets in affording an accurate account of admission. They may be used innumerable times.

Here's Some News All The Papers Have Been Yelling For

Walt Whitman's unpretentious old town is taking rank with Hollywood. Nice, New York, Berlin and Culver City as a source of motion picture entertainment, for within the past month sound pictures have brought into the film field the Camden, N. J., plant of the Victor Talking Machine Company.

There, Emil Jannings' "The Patriot," Von Stroheim's "Wedding March," and John Barrymore's "Tempest" was synchronized. Since June 15, when a one reel episode in the life of composer Schubert was synchronized with music, "Wings," "Lilac Time," "The Patriot," "White Shadows in the South Seas," "Warming Up" and "Loves of an Actress" have

been closed, whispering ceases. On the screen the third reel of "The Wedding March" is flashed. A title! Von Stroheim exclaims! In the little church around the corner from the phonograph factory Mr. Finston and Dr. Reisenfeld conduct the orchestras with many pantomimic gestures, for silence is literally golden when microphones are possessed of "loving-cup" ears; once an obligato by a passing milk truck was contributed to a score, the cacophonous intrusion being detected at recording time only by the tin ears of the microphone. Downstairs the music from these microphones is recorded on a disc that is timed to the rate of unreeling of the film. A reel is completed.

Former Church!

In a former church down off his bookkeeper's perch, the musicians relax, and a reel of "Tempest" with synchronized score by Nathaniel W. Finston, general director of music for Publix and Paramount, coatless and perspiring, perched on a bookkeeper's stool, is conducting the Paramount orchestra this week in its recording of a synchronized music score of "The Wedding March." Ditto for Dr. Hugo Reisenfeld, music director for United Artists, similarly occupied with "Tempest."

Hidden from view is the arched roof to which boomed hosannas and hymns when the Trinity Baptist Church membership congregated in the building. A flat, consent of end-proof and false ceiling of is better for recording. An there, to be sure, but it is one, recently installed, Doormen and does not carry pommeled in certain radio sets but that theatres must spray to a recording mouth before going out. There every day. The maistered; they found halitosis pre for film theatre among employ room on the Chiet usher must m are other mouth to mouth inst-sleeved orchestra as every shift of two pieces, a Rus of twenty voices, a pre booth, a regulation screen, proof walls. In the middle is the conductor's towering per's stool.

\$150,000 equipment

Upstairs, where prayer-books been stored and where the Al had been wont to convene socials and committee meetings, there is some \$150,000 worth of equipment bearing trade-marks of Western Electric, Electrical Research Products, and Victor Talking Machine. In this basement there are also, two huge amplifying horns such as theatres place behind "talking" silver screens; a regular screen; a recording room that looks like a telephone exchange; a projection booth fitted with a standard projection machine and Western Electric synchronization and sound amplification devices that are identical with those called Vitaphone and Firnatone by companies employing them.

In the midst of the orchestra, in front of the organ, and before the Russian choir are the sensitive microphones; under each there is a box that distinguishes it from the ordinary radio microphone. One is assured that fewer wonders were secreted in Pandora's box. It's a Thrill!

"Ready!"

Shades are pulled down, doors as they passed by.

TELEGRAPH IN LOBBY

On the day before opening of "Telling the World" at the Publix Florida Theatre, St. Petersburg, Fla., a noisy telegraph instrument and booth was installed in the theatre lobby and remained there throughout run of picture. A telegraph set was apparently connected to the Associated Press wire and the man in the booth would write about the picture and hand it to the people as they passed by.

Smart Ad-Writers Will Copy This to Paste in File!

A Short Cut to Figuring Space Costs

By Mabon Kingsley

Newspapers sell space in cents per line. Advertisers are interested in the cost per advertisement and the total campaign cost. It frequently falls to the lot of the contact man, who may not have immediate access to an adding machine, to go through the tedious process of multiplying display inches by fourteen by the line rate for each paper on the schedule.

The accompanying table does much to lighten the work and promote accuracy. The column on the left gives line rates from one cent to forty cents. The other columns give the costs in dollars and cents for the number of column inches indicated at the top.

Let us assume that we wish

to know the cost of 482 inches at 38 cents a line. Opposite 38 cents in the left column we find that 4 inches cost \$21.28; 400 inches would therefore cost \$2,128; 80 additional inches will be \$425.60 (ten times the rate for 8 inches). And 2 inches cost \$10.64. Adding, we get a total cost for 482 inches of \$2,563.64.

The table can be used when line rates are fractional. Should we have to work with a rate of 5 1/4 cents a line, we can take 11 cents and divide our final total by two.

When it is desired to know how much space at a given line rate can be purchased with a certain appropriation, the table

proves helpful. For example, if we have \$3,000 and the rate is 21 cents, we find from the table that 1,000 inches will cost \$2,940, 20" inches will cost \$58.80, or a total of 1,020 inches for \$2,998.80.

Frequently it is convenient to add line rates of a number of papers to get a combined rate. This will probably total more than the highest rate conveniently included in the table. But some multiple of the combined rate will be found, and we need only use the lower rate and multiply the total once. For example, if the combined rate is \$2.60, we find the cost for a 13-cent rate and multiply the final total by 20.

INCHES

LINE RATE	1	2	3	4	5	6	7	8	9	10	15	25
1¢	.14	.28	.42	.56	.70	.84	.98	1.12	1.26	1.40	2.10	3.50
2¢	.28	.56	.84	1.12	1.40	1.68	1.96	2.24	2.52	2.80	4.20	7.00
3¢	.42	.84	1.26	1.68	2.10	2.52	2.94	3.36	3.78	4.20	6.30	10.50
4¢	.56	1.12	1.68	2.24	2.80	3.36	3.92	4.48	5.04	5.60	8.40	14.00
5¢	.70	1.40	2.10	2.80	3.50	4.20	4.90	5.60	6.30	7.00	10.50	17.50
6¢	.84	1.68	2.52	3.36	4.20	5.04	5.88	6.72	7.56	8.40	12.60	21.00
7¢	.98	1.96	2.94	3.92	4.90	5.88	6.86	7.84	8.82	9.80	14.70	24.50
8¢	1.12	2.24	3.36	4.48	5.60	6.72	7.84	8.96	10.08	11.20	16.80	28.00
9¢	1.26	2.52	3.78	5.04	6.30	7.56	8.82	10.08	11.34	12.60	18.90	31.50
10¢	1.40	2.80	4.20	5.60	7.00	8.40	9.80	11.20	12.60	14.00	21.00	35.00
11¢	1.54	3.08	4.62	6.16	7.70	9.24	10.76	12.32	13.80	15.40	23.10	38.50
12¢	1.68	3.36	5.04	6.72	8.40	10.08	11.76	13.44	15.12	16.80	25.20	42.00
13¢	1.82	3.64	5.46	7.28	9.10	10.92	12.74	14.56	16.38	18.20	27.30	45.50
14¢	1.96	3.92	5.88	7.84	9.80	11.76	13.72	15.68	17.64	19.60	29.40	49.00
15¢	2.10	4.20	6.30	8.40	10.50	12.60	14.70	16.80	18.90	21.00	31.50	52.50
16¢	2.24	4.48	6.72	8.96	11.20	13.44	15.68	17.92	20.16	22.40	33.60	56.00
17¢	2.38	4.76	7.14	9.52	11.90	14.28	16.66	19.04	21.42	23.80	35.70	59.50
18¢	2.52	5.04	7.56	10.08	12.60	15.12	17.64	20.16	22.68	25.20	37.80	63.00
19¢	2.66	5.32	7.98	10.64	13.30	15.96	18.62	21.28	23.94	26.60	39.90	66.50
20¢	2.80	5.60	8.40	11.20	14.00	16.80	19.60	22.40	25.20	28.00	42.00	70.00
21¢	2.94	5.88	8.82	11.76	14.70	17.64	20.58	23.52	26.46	29.40	44.10	73.50
22¢	3.08	6.16	9.24	12.32	15.40	18.48	21.56	24.64	27.72	30.80	46.20	77.00
23¢	3.22	6.44	9.66	12.88	16.10	19.32	22.54	25.76	28.98	32.20	48.30	80.50
24¢	3.36	6.72	10.08	13.44	16.80	20.16	23.52	26.88	30.24	33.60	50.40	84.00
25¢	3.50	7.00	10.50	14.00	17.50	21.00	24.50	28.00	31.50	35.00	52.50	87.50
26¢	3.64	7.28	10.92	14.56	18.20	21.84	25.48	29.12	32.76	36.40	54.60	91.00
27¢	3.78	7.56	11.34	15.12	18.90	22.68	26.46	30.24	34.02	37.80	56.70	94.50
28¢	3.92	7.84	11.76	15.68	19.60	23.52	27.44	31.36	35.28	39.20	58.80	98.00
29¢	4.06	8.12	12.18	16.24	20.30	24.36	28.42	32.48	36.54	40.60	60.90	101.50
30¢	4.20	8.40	12.60	16.80	21.00	25.20	29.40	33.60	37.80	42.00	63.00	105.00
31¢	4.34	8.68	13.02	17.36	21.70	26.04	30.38	34.72	39.06	43.49	65.10	108.50
32¢	4.48	8.96	13.44	17.92	22.40	26.88	31.36	35.84	40.32	44.80	67.20	112.00
33¢	4.62	9.24	13.86	18.48	23.10	27.72	32.34	36.96	41.58	46.20	69.30	115.50
34¢	4.76	9.52	14.28	19.04	23.80	28.56	33.32	38.08	42.84	47.60	71.40	119.00
35¢	4.90	9.80	14.70	19.60	24.50	29.40	34.30	39.20	44.10	49.00	73.50	122.50
36¢	5.04	10.08	15.12	20.16	25.20	30.24	35.28	40.32	45.36	50.40	75.60	126.00
37¢	5.18	10.36	15.54	20.72	25.90	31.08	36.26	41.44	46.62	51.80	77.70	129.50
38¢	5.32	10.64	15.96	21.28	26.60	31.92	37.24	42.56	47.88	53.20	79.80	133.00
39¢	5.46	10.92	16.38	21.84	27.30	32.76	38.22	43.68	49.14	54.00	81.90	136.50
40¢	5.60	11.20	16.80	22.40	28.00	33.60	39.20	44.80	50.40	56.00	84.00	140.00
41¢	5.74	11.48	17.22	22.96	28.70	34.44	40.18	45.92	51.66	57.40	86.10	143.50
42¢	5.88	11.76	17.64	23.52	29.40	35.28	41.16	47.04	52.92	58.80	88.20	147.00
43¢	6.02	12.04	18.06	24.08	30.10	36.12	42.14	48.16	54.18	60.20	90.30	150.50
44¢	6.16	12.32	18.48	24.64	30.80	36.96	43.12	49.28	55.44	61.60	92.40	154.00
45¢	6.30	12.60	18.90	25.20	31.50	37.80	44.10	50.40	56.70	63.00	94.50	157.50
46¢	6.44	12.88	19.32	25.76	32.20	38.64	45.08	51.52	57.96	64.40	96.60	161.00
47¢	6.58	13.16	19.74	26.32	32.90	39.48	46.06	52.64	59.22	65.80	98.70	164.50
48¢	6.72	13.44	20.16	26.88	33.60	40.32	47.04	53.76	60.48	67.20	100.80	168.00
49¢	6.86	13.72	20.58	27.44	34.30	41.16	48.02	54.88	61.74	68.60	102.90	171.50
50¢	7.00	14.00	21.00	28.00	35.00	42.00	49.00	56.00	63.00	70.00	105.00	175.00

Newsreel Is Well Sold In

ADS WARMED UP PRESS FOR PUBLIX

Publix Theatres benefitted tremendously in several directions from the huge campaign of display advertising recently carried in newspapers all over the country by Paramount, according to Sam Katz, President of Publix.

"These 7-column ads captured the attention of all readers of the most important newspapers," he said. "And since Publix theatres play all of the Paramount product, we got the benefit at the box office. Also, since Paramount and Publix are part and parcel of each other, the Publix prestige with the newspapers was raised in many cities by reason of the Paramount money spent."

"No other film company has ever spent so much money in newspapers as did Paramount on this campaign. Paramount has been doing it for years, no other company has ever followed. Competitive film producers have spent their money on all other media except newspapers."

"Our showmen in the field know how much extra help a newspaper can give in an emergency—something a billboard can't do. So they were glad to see Paramount put its money into newspapers. And the newspapers that received the money felt that the Publix theatres had considerable influence in Paramount's decision and method of placing the copy schedules."

Producers of Publix Shows Invade Legit

Plant this story in your Sunday Papers

You can shout it when you tell the newspapermen and dramatic critics that the Publix stage shows are created by the outstanding producers of America.

Dave Gould, who has been producing the dance ensembles for Publix stage shows for several months, is creating the dancing numbers for "Hello Yourself," the big George Chuse production which opens on Broadway next month, featuring Warings Pennsylvanians and a host of noted stars.

And Joe Santley, who has produced innumerable Broadway hits, who is also a Publix producer, is the owner of "Excess Baggage," and is now casting two other big musical shows for Broadway, in addition to his Publix productions.

John Murray Anderson is planning two musicals, and Charles Niggemeyer is going to do one that is said to have Paul Whiteman and his band for the big feature.

Another Week For Chicago-Made Units

Keith's Tower theatre, in Chicago, which resumed vaude three weeks ago after trying musical comedy stock, will be used as south side stand for B. & K. Publix units originating at Oriental. This starts Sept. 22.

Chicago produced units will then have a route of five weeks all within Chicago.

CONSTANT EFFORT IN HOUSTON GETS THIS STUFF!

Some of these are "repeats" but they got attention and money.

Parade "Cossack" and New Autos

A happy agreement as reached between Manager Marsline K. Moore and the distributor of Dodge Bros. cars when they decided to give the new models a street demonstration and at the same time—carrying banners on

"The Cossacks" which was the current film attraction at the Publix New Theatre, Fort Smith, Ark.

Eight new Dodge Bros. cars were in the parade including one two and one half-ton Graham Bros. truck; the larger of the two trucks being used to carry a ten-piece band which furnished

music throughout the parade which lasted for nearly two hours.

Just in front of the band were two men riding horses carrying flags and dressed as Cossacks. Their uniforms consisted of the old regulation style doorman's top coats, black patent leather boots with red tops and fur head pieces.

All the trucks and passenger cars carried banners on both sides and rear announcing the Cossacks at the New Theatre and play dates.

The expense of the parade was borne on a fifty-fifty basis and more than paid for itself in increased business.

MADE LASTING GOOD-WILL BY THIS TALK

Can you make a public address?

Are there any groups like this in your town?

Could you spread as much good will for your theatre and Publix and the industry?

well.

As a result, he is receiving congratulatory letters from leaders everywhere.

The following story from the Charlotte "Observer" is self-explanatory:

Parent Teachers

Co-operation between the moving picture industry and parents to the end of securing the highest and finest types of pictures for the youth of the nation received a decided stimulus here tonight.

Members of Parent-Teacher associations and persons interested in social and recreational work attending the University Summer Institute came together with E. C. Smith, manager of the Carolina Theatre, local Publix-Saenger house, in a meeting designed to promote a closer understanding between the theatre and the parents of the State.

There were more than 200 representatives present as guests of the theatre at a special matinee at which prof. Harold D. Meyer, director of the Parent-Teacher Institute, made an address on the relations between the theatre and the social life of the nation, its great possibilities for constructive accomplishment, and the co-operation it wished to function between itself and parents for giving the public exactly the type of pictures it wants and the kind that will exercise the right sort of influence on the youth of the nation.

Public Responsible

The whole responsibility for the kind of pictures we have rests with the people, Professor Meyer declared. The motion picture industry is a business and must please its public just as any other business. It is not inherently bad as some people would believe, it is rather fundamentally good, with great opportunities for the achievement of constructive good in the diffusion of ideas.

It is extremely sensitive to the desires of its public, and is always willing to co-operate in every way in giving its public just what it wants. Therefore, if we are determined to have finer motion pictures, we must be sure we patronize the finest, was his suggestion.

Professor Meyer pointed to the phenomenal growth of moving pictures to the point that 90,000,000 people now visit the screens weekly and to the point that it is the most popular form of entertainment known.

Great Influence

"Its influence," he declared, "on individual and social life can hardly be overestimated. It is transforming in varying degrees the ideas, ideals, habits and customs of our people."

"Its growth may be expected to continue," he declared, "and instead of knocking the motion picture, we should enlist our efforts in backing every move to bring it to the highest point of individual and social welfare."

Mr. Smith in discussing his reasons for the meeting declared that the moving picture companies were always willing to co-operate with parents, teachers and all other persons or organizations in every way possible.

Officials of his company, he declared, are anxiously looking to the results of the meeting here. They want to show only the best of pictures and the kind the public wants, and wish to make the co-operative movement between themselves and parents universal all over the country.

Those attending the meeting seemed to agree heartily with Professor Meyer and departed highly satisfied with the results of the "get-together" affair between themselves and the motion picture company.

UNITS IN CLEVELAND

Unit shows went into the Loew's State, Cleveland, starting Sept. 10, instead of the Allen. The House Manager is George Dumond and the Advertising Manager is Harlan Fend.

PARAMOUNT NEWS SCOOP ON BYRD

Creating permanent good will for a theatre is a job for thinkers and doers, but E. C. Smith, manager of the Saenger-Publix "Carolina" theatre at Charlotte, N. C., accomplished a big slice of it, not only for his own operation, and Publix, but for the entire industry as well.

There has been no event in recent years that has already obtained, and will obtain until its completion, the amount of publicity accorded the Byrd Expedition to the South Pole. This is because it stands as one of the greatest news expeditions in history. Coincidentally it should afford marvelous pictures.

Inasmuch as these are our co-workers every one in the organization should feel that they have a part in this tremendous undertaking.

Paramount is extremely fortunate indeed to have obtained the exclusive rights to record the Byrd exploit. An effort will be made to dramatize it as greatly as possible, to bring back as thrilling and as human a story as possible, so that we will not get merely a collection of scenic views. In this respect who knows but that we may be able to deliver another "CHANG" or a production that might even be far superior to that wonderful accomplishment?

As you may know, this expedition is going to cost around one million dollars. It is being backed by many of the biggest and wealthiest men in America, including Adolph Zukor and Sam Katz, as well as John D. Rockefeller, Otto Kahn, Edsel Ford, Charles Evans Hughes, and many others.

But to us as Publix-Paramount men and women, a more significant thing about Byrd's trip is the fact that two of our own associates, Messrs. Willard Vanderveer and Joe Rucker, Paramount News cameramen, have the nerve to go with the Commander in order to bring back the pictorial record to the world. Incidentally they are the only cameramen aboard and Paramount will get the pictures exclusively. Every one of us should be thrilled by the fortitude and loyalty of these two men, who are surely among the greatest of our "Unsung Heroes," and who when they were asked if they cared to go on this dangerous mission that will keep them away from their homes and civilization for anywhere from one to two years or perhaps even much longer, fairly jumped at the opportunity.

Mr. Rucker is leaving on the S. S. "City of New York" about the time this is published and Mr. Vanderveer will accompany Byrd on the "Larsen."

To both of them we wish God-speed and the best of luck, and can assure them that such messages as they may be able to send back here will be most eagerly awaited from the gang, which when it receives the pictures that they have fought all sorts of dangers to secure, will certainly know what to do with them.

Eight More Houses For Publix

The great state-Publix theatres, Inc., adding eight houses last week to its Illinois chain, now dominates the Illinois field with more than 50 houses in the key and principal cities of the state beside supervising programs in 12 smaller towns.

Jules J. Rubens, vice-president and general manager, announced last week the addition of the Lincoln-Dixie and Washington, Chicago Heights; Harvey and Garden theatres, Harvey; Lyric and Grand, Blue Island and Hippodrome and Grand theatres, Alton. The Alton houses were secured through partnership agreement with W. M. Sauvage but in the other three cities the houses were taken over from the Fitzpatrick-McElroy circuit.

2 Mid-West Chains Tell Managers To Read "Variety"

Balaban & Katz, operating around 70 theatres in Chicago alone, and the Great States Circuit, operator of theatres all over Illinois and adjoining states, outside of Chicago, have instructed their house managers to read and clip from "Variety." Both are Publix partnerships.

The point made by headquarters in each instance for clipping is the reviews of Talking Shorts carried by "Variety."

Other than the twice weekly morning showings of talking shorts at the Chicago theatre (B. & K.), the only advance line obtainable by the Chicago territory showmen on the talking shorts now on the market, is that given in Variety's reviews.

GOOD KNIGHT!

Mickey Finn says this week's Embroidered Potato goes to John T. ("Jack") Knight, General Director of Theatre Management for Balaban & Katz-Publix Theatres in Chicago. "Jack" in an unofficial chatty message to this Breathless Publication congratulated it upon its "serk"-ulation. Mickey makes the observation that after all, those shootings in Chicago can't be without reason.

MERCHANTS SAVE TOWNS THEATRES

"Tank town indie exhibs," says the current "Variety" bemoaning the high price sound era should from now on pipe down and do a little handshaking with their local Chamber of Commerce.

According to Warners, Chambers in several tiny Texas towns already have come to the aid of their local theatre men by working the civic pride gag to the point of collecting enough dough to install the full equipment without even touching the exhib's interest margin.

"THERE IS NO EXCUSE FOR A DEAD THEATRE IF YOU'RE A LIVE SHOW-MAN!"

"The town of Temple, 15,000 souls, first threw

out the life saver by visiting its Arcadia theatre and personally selling enough ticket books, at \$2.50 per, to raise \$11,250.

"Temple's chamber's ire was aroused by Waco, in the same Texas and the first there to get a

DON'T FORGET THIS FOR MARY

Kramer Bros., hosiery manufacturers, who put out the Dragnet brand, and who regularly distribute the well known Trimfit brand, will shortly send to 1,000 stores throughout the country display cards for Trimfit illustrated with a picture of Mary Brian.

The copy will include: "MARY BRIAN featured in Paramount Pictures." This gives exhibitors another opportunity to tie up with the hundreds of stores that found "The Drag Net" tie-up so advantageous, and all Ad Sales Managers should get busy on the sale of heralds, window material, etc., on pictures featuring Miss Brian.

Arnold Kramer, 331 Fourth Ave., New York, will be glad to give names of dealers on request who will be supplied shortly with the Mary Brian cards.

talker, pulling the trade some 40 miles away.

Following the tip from Temple's live Chamber, the public spirited in Paris, Tyler, Harrington and Ranger all got the dope and have since financed their own theatre men with kale for talker equipment.

PULLED OUT RULES AND STOLE PAGE-AD!

The composing room foreman of a New Haven paper showed Lou Goldbeg of the Olympia a good idea—and the theatre got a full-page effect for one-seventh cost!

Hear what you see in Paramount Pictures with SOUND . . . !

The Whole Show—Features, News, Comedies, Stage Acts!

An amazing new world of entertainment opens to you! Paramount Pictures with synchronized music score, sound effects and talking sequences 40 to 50 Features, Paramount News, Christie Comedies, Sage Presentations—all in sound—all Paramount Quality! The most thrilling, the most enchanting entertainment you ever saw—or heard! Imagine the excitement of seeing a great baseball game, a plane in combat, a terrific thunderstorm on the screen—and hearing what you can—the roar of the crowd, the drum of the propellers, the crack of thunder! Imagine the thrill of hearing the voice of your favorite star in a dramatic scene! Imagine the delight of hearing a world famous orchestra, the music synchronized to the exact mood and tempo of the picture! Is sound too good to be true, but it is true, and you can use it free for yourself, now, wherever theatres are equipped to show "sound" pictures. Where they are not, you will enjoy these Paramount Pictures "free" just as you have for so many years in the past!

PARAMOUNT NEWS IN SOUND!

The world's greatest news reel—seen on the screen in sound. World events, epic making happenings—as only Paramount News can give them to you—heard as well as seen! STAGE SHOWS ON THE SCREEN! The world's leading stage and screen stars—in special de luxe short features with sound, music, and dialog! Great concert artists—soloists—marvelously done—wonderfully brilliant, famous orchestras

CHRISTIE COMEDIES IN SOUND!

Now you can hear as well as see the world's funniest comedies—featuring the laughs! Billy DeBeck, Bobby Vernon, "Adventures of a Charlie Girl," "Sandy MacDull" Comedies with Jack Duffy—all with synchronized music score and sound effects!

Paramount Whole Show Program for 1928-29 also includes the "Great Stars and Authors" Series, and the intrepid "Krazy Kat" and "Inkwell Ima" Cartoons.

11th Annual PARAMOUNT WEEK, September 2 to 8, when the best theatres everywhere show Paramount Pictures only. California by going! "If it's a Paramount Picture it's the best show in town!"



HAROLD LLOYD



THE PATRIOT



ALICE TERRY



DORIS



FORGOTTEN FACES



REGRETS OF LIFE



THE WATER HOLE

SEE
AND
HEAR
THEM
AT
THE
EXPOSITION

O
L
Y
M
P
I
A

STATIONS

FRIDAY

SATURDAY'S

SECOND

ROUND

PICTURE

"LOVES OF AN

ACTRESS"

WITH

POLA

NEGRE

One Action Buff

Lover If you're a lover

Playboy If you're a playboy

Youngster If you're a youngster

Publix Is Real "Glorifier" Of Beautiful American Girls

The constantly increasing demand for dancing acts and ensembles particularly for the stages of Publix theatres has opened new avenues of employment to thousands of girls, which transcend

CAN you localize this story, and plant it in your Sunday papers with this photo? Tie-in the beauties of your town who have made good in show business. Announce that any reader of The Daily Newspaper who is pretty, and between 18 and 24, and has talent, stands a good chance of finding opportunity by writing to any of our dance producers and enclosing photos and return postage stamps. Senia Gluck, Maria Gambarelli, Georgie Hale, Dave Gould, Walter Batchelor, or Allan Foster will all answer the letters, or pass judgment. Thus a girl gets stage experience and a chance, at least, with safety and under decent auspices.

Ziegfeld became an institution by "glorifying" only 40 girls a year. Publix "glorifies" and gives a marvelous tour of America to over 600 girls every year, at more salary. Five years from now Publix will be appreciated by the public in this regard. Let us speed the day.

in importance the usual opportunities afforded girls in standard commercial employment.

Girls employed in the musical revues or presentation features on the motion picture theatre stage earn on an average of \$45 per week, which employment statistics prove is the wage of an expert secretarial assistant with manifold duties earnable only after service of from five to ten years.

This tremendous inducement has caused many girls to forsake specialized education and training in other pursuits in favor of dancing. The resultant emoluments apart from the quick earning of money invariably put them in a position to materially aid dependents. Another reason is the marriage opportunities afforded through contacts of travel and the lure of the stage to prospective bride hunters. Perhaps "leap year" is an incentive, too.

Publix Theatres playing unit shows, provide an international de luxe tour of this continent for such girls. Girls who read the newspapers and are alive to the opportunities by going frequently to Publix theatres, see a chance to "earn, learn and travel" under the most ideal auspices, through Publix theatres.

As a result, thousands come to New York to search for a job. Other thousands, more careful than most, write to the various producers of the dancing units in Publix shows—Senia Gluck, Felicia Sorel, Dave Gould, John Murray Anderson, Maria Gambarelli, Will Harris, Lou McDermott, Joseph Santley, Frank Cambria, Paul Oscar, Charles Niggemeyer, Boris Petroff and others, enclosing their bathing-suit photographs in full figure,

Publix Trade Mark

Publix is protecting the uniforms it has made for its staffs. A trade mark was granted on the word Publix last week by the Patent Office to cover uniforms and caps, with the mark going to Publix Theatres Corp. Use is claimed since December, 1925, with the mark filed here in April, 1928. Serial No. is 265,164.

CAMBRIA MAKES 'EM UP

Famous Producer-theatre builder teaches a pretty miss how to look her best on the stage. Write to Sam Palmer, Publix Publicity department for photos like this, or specials you want.



MAR. 25

WANTED!

The Home Office needs eight copies of "Publix Opinion," Volume II—Number Six. Request is also made for six copies of Volume One—Number Six of "Publix Opinion." Dig through your files and if you can spare the copies, please rush 'em!

We thank the following for complying with our similar request in a recent edition of "Publix Opinion":

Mr. J. J. Dempsey, Fields Corner Theatre, Dorchester, Mass.

Mr. J. J. Friedl, District Mgr., Texas De Luxe Division.

Mr. Chas. Sasseen, District Mgr., Oklahoma City.

Mr. George Watson, Garden Theatre, Davenport, Ia.

—THE EDITOR.

SAUNDERS "VARSITY" TIE-UP

Claud Saunders, Exploitation Representative and Sound Picture executive headquartered at Chicago, has put over what will possibly prove to be the biggest national tie-up Paramount has ever had with a commercial concern.

Hart, Shaffner and Marx, the internationally known clothing manufacturers have for years advertised a "Varsity" brand. Now they are going to tie their advertising and that of their dealers in with the Paramount Picture, "Varsity" and with Charles (Buddy) Rogers himself.

NOTE!

This is a great ice-breaker for exploitation of organists, band leaders, and your other permanent stage personalities. After you've done this with Richard Dix, do it again for your local stars. See how it was done in Fort Worth and Birmingham, as described in Publix Opinion Number 34.

WINCHELL'S STUFF TIPS SHOWMEN

Walter Winchell, whose N. Y. Graphic column, "Your Broadway And Mine" is great and witty reading for any showman or advertising manager, develops "screamt-test" for what the movie-actors are getting. He calls 'em "moon pitchers" too, by the way.

The other day he called attention to the yarn that the refrigerated Paramount Theatre is so cool that an overheated woman patron there gave birth to an Eskimo—which is not a true story, but is funny and therefore effective and remembered exploitation for freezing-plants:

Winchell was once a vaudeville hoofer, and now is one of the best newspaper reporters anywhere. His column is mostly straight reporting, and his genius for reducing gallons of verbiage to a complete story in a ten-word sentence is an art, and well worth any advertising man's time to learn. His stuff is mostly first-sight at the latest laugh from anybody on Broadway or elsewhere. Sometimes tho, he peels off lots of red-hot inside information that comes true after six weeks of denials. And again he unloads himself of gobs of theatre philosophy that tips off many a job holder on how not to get fired—as witness his crack that "everybody can't be in the 'next-to-closing' spot on the program; there wouldn't be any such spot if it wasn't for the openers and closers and two-spots"—which is a mouthful worth digestion by any Publix worker who might be discouraged.

The Evening Graphic carries all of the display copy of all of the New York theatres and most of the good publicity gags, whereas most of the other papers do not get full ad-copy and are none too liberal in their views toward theatre news. Which makes additional reasons for showmen to get the "Graphic" if they'd be posted on doings in theatredom's capitol.

The material to be furnished to the H. S. & M. dealers is expected to be the classiest and most formidable ever issued on a picture tie-up. First, letters and broadsides will spread the message flamboyantly and in full detail to the merchants, illustrating the various items available to them.

There will be window cards, hangers, brochures for distribution to the public, all sizes of newspaper mats, and very probably posters for outdoor display.

It now behooves every Theatre Manager to communicate at the earliest possible moment with every store that buys "Varsity," notifying the exhibitor of this great tie-up, and offering suggestions for the use of co-op ad Pages in newspapers, heralds, scene and lobby photos for making the store's window more effective, etc.

All requests for information, special help, material, etc., should be sent to your Paramount Exchange Ad Sales Manager. Store executives should communicate directly with the Advertising Manager of Hart, Shaffner and Marx.

Water-Hole Gets Non-Synk Tunes

Boris Morris, who is now in charge of all musical matters in Publix, under supervision of Nathaniel W. Finston, is receiving organizational congratulations because of his fine job in "scoring" the Zane Grey picture "The Water Hole," starring Nancy Carroll and Jack Holt. Mr. Morris got a list of all the phonograph records ever made, and "scored" the picture from them. Then he played them by "fading" from one record to the other on the non-synchronous equipment in the Paramount theatre on the opening day. The idea was a huge success.

Mr. Morris is planning to issue "cue sheets" of phonograph records for all non-synchronous pictures.

HUGE ELECTRIC SIGN GOT COIN FOR McGEE IN OKLAHOMA CITY



Manager Pat McGee used the full length of the marquee to spell out the title of a picture in electric lights to advertise George Bancroft in "The Drag Net" at the Publix Criterion Theatre, Oklahoma City, Okla.

Cut-out letters studded with electric lights extending from one side of the marquee to the other made excellent flash and a real attention-getter, especially at night. The star's name—George Bancroft—was printed in white letters just above the title of picture. Ten men—each carrying a double board announcing the showing of "THE DRAGNET" were taken to various outdoor amusement parks including several baseball diamonds.

BORIS MORRIS INVENTS NEW TRAILER

When Henry Bussey opened as stage band leader at Los Angeles Boris Morris, in charge of Publix musical operations, selected one of Henry's hottest trumpet records from the Victor catalogue, and had a few yards of movie made, showing Henry blowing himself to a tune or two. A phonograph on the stage and the film on the screen made a "talkie" out of the trailer. Anybody can adapt this idea to a lot of things.

Find That PROPER
Basic Operating Cost!

Publix Opinion

The Official Voice of Publix



UP Go the Grosses If
You SELL Correctly!

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No. 34

"I WANT TO SEE INGENUITY AND ENERGY IN THE OPERATION AND SELLING BY EVERY THEATRE THAT BEARS THE PUBLIX TRADE MARK!"

—SAM KATZ

President, Publix Theatres Corp.

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOSTFORD, Dr. Advertising BENJ. H. SERKOWICH, Editor
Contents Strictly Confidential.

"YOUTH IN PUBLIX"

Youth is not a time of life—it is a state of mind. Youth is not measured in years—it is measured by the temper of the vital forces of life.

The life of a business organization is the lives of the men within that organization. Their weaknesses are its only real menace. Their virtues are the virtues of the organization, and expand it. No business will grow larger than the men within it. Let us remember that PUBLIX is a composite personality of men associated for its work.

With that in mind, let us remember that nobody grows old merely by living a number of years; people grow old only by deserting their ideals. You are as young as your faith; as old as your doubt—as young as your confidence; as old as your fear.

PUBLIX is young. It has yet to achieve its growth. So long as it retains the youth which is now one of its most notable features, so long will it meet the challenge of events with the high heart which has carried thus far to success.

About all that men do after twenty-one is to try to realize a little of what they conceived before that age, and if PUBLIX remains the vehicle which expresses the realization of dreams of youth, we are fortunate, we are happy, and the future is certain and safe. The joy and the game of men who are here because they have found their place in life.

Only youth holds that inestimable treasure—the future.—The Close-Up

* * * *

"INITIATIVE!"

The world bestows its big prizes, both in money and honors, for but one thing.

And that is Initiative.

What is Initiative?

I'll tell you; It is doing the right thing without being told. But next to doing the thing without being told is to do it when you are told once. That is to say, carry the Message to Garcia; those who can carry a message get high honors, but their pay is not always in proportion.

Next, there are those who never do a thing until they are told twice; such get no honors and small pay. Next, there are those who do the right thing only when necessity kicks them from behind, and these get indifference instead of honors, and a pittance for pay. This kind spends most of its time polishing a bench with a hard luck story.

Then, still lower down in the scale than this, we have the fellow who will not do the right thing even when someone goes along to show him how and stays to see that he does it; he is always out of a job, and receives the contempt he deserves, unless he happens to have a rich Pa, in which case Destiny patiently awaits around the corner with a stuffed club.

To which case do you belong?

ELBERT HUBBARD.

Nathan Speeds Photo Service On Units

Credit Lou Nathan, staff photographer of Publix-Paramount Home Office, with speeding up and improving the photo service on the stage units.

Heretofore, New Haven and Boston had to get along with only the pictures of the performers furnished by the performers, as it has been impossible to get pictures during rehearsals. Mr. Nathan goes to New Haven every week to photograph the performers, and stage sets, and now he has installed a miniature developing and printing plant in the Olympia Theatre, where he snaps off a few prints of each plate for New Haven and Boston, before returning to New York to print up his pictures for the rest of the circuit. Mr. Goldberg aids him with suggestions and "props" and other helps.

Mr. Goldberg then sends carbon copies of his publicity stories to Mr. Bud Gray at Boston, with the wet-prints, and now both cities are being amply served. Messrs. Goldberg and Gray forward all of their unit publicity to Mr. Sam Palmer to go into the unit-manuals, which in turn hits in New York with amplification, and is then relayed over the circuit, with each advertising manager adding his bit as the show moves. By the time the show hits Chicago, it has a mountainous mass of publicity stories and pictures piled up for the following theatres to repeat or improve.

RIALTO STAFF TURNED 'EM FOR RECORD

What more can be done than the "utmost?"

No it isn't a silly question.

That's what Manager Robert Weitman, of the Rialto, New York, found himself asking during the run of "The Patriot," which was playing to constant "capacity" at all shows.

The fact that he asked himself the question in the face of its apparent utter uselessness, is adding several thousand dollars per week to the record "The Patriot" is piling up at the Rialto. Mr. Weitman, upon asking the question, called a meeting of his service staff, and repeated it.

"This theatre only has 1904 seats" he told them. "We'll turn away that many people every few hours. They won't wait in line. So we've got to make everything count."

The importance of "selling" single seats, was the first thought that added many extra dollars the theatre wouldn't have had otherwise. The second was the arrangement of program so that "spills" could be had at times when "fills" were obtainable. The Patriot played to 76,558 admissions the first week.

MUSIC NOTES

Herbert Rawlinson opened as Personality leader at the Metropolitan, Los Angeles, Friday, August 31st, relieving Phil Lampkin who had three very successful weeks there.

The new Capitol Theatre, at Cedar Rapids, opened on Saturday, September 1st. Paul Spohr conducted the stage band at the opening and continued for about two weeks, at which time he was replaced by a permanent stage band leader.

Lou Forbes opened as Personality Leader at the Riviera theatre, Omaha, on August 31st.

Herbert Rawlinson, at present master of ceremonies at the Metropolitan Theatre, Los Angeles, will remain in such capacity until September 17th. Henry Buase, former first trumpet player for Paul Whiteman, and known in musical circles throughout the world is scheduled to open as Master of Ceremonies at this theatre on September 17th.

Arthur Martel, feature organist at the Metropolitan Theatre, Boston will shortly begin a tour as featured organist at various theatres in Mr. Fitzgibbon's New England district.

Capitol Theatre opening at Cedar Rapids Iowa, on September 1st went over "big," Paul Spohr and his Capitonians took the town by storm.

George Kay, former conductor and musical director at the Olympia Theatre, New Haven, is now a member of the synchronous department at the Home Office.

Homer Phillips, popular pianist at the Palace Theatre, Dallas, Texas, has been transferred to the Publix Music and Production Department at the Home Office, and will assume his duties sometime in the latter part of September.

Frank Waller, District Musical Advisor, representing the Home Office in the Southeastern Division, has resigned to return to his studio work.

Paul Small, popular tenor who works so well with Paul Ash at the Paramount, took a notion to get married, and to help him on his travels his friends in the Music and Production Department presented him with a handsome traveling bag.

Petitions have been circulated among the patrons of the Riviera Theatre, Omaha, for Paul Spohr's return, and Al Morey, formerly at the Worth Theatre, Fort Worth, is in the same fix. Such popularity must be deserved.

"WHIRLING AROUND THE PUBLIX WHEEL"

The Capitol Theatre, Cedar Rapids, Iowa opened Saturday evening, September 1st, with a policy similar to Waterloo, which is sound pictures, small stage presentations with orchestra. Mt. Schneider attended the opening of this theatre.

Mr. A. E. Hughes has been employed as manager of the Hippodrome Theatre, Ft. Worth, effective Saturday, August 25th. Mr. Robert Floyd will sever his services on or before Sept. 8th.

Effective with reopening on Friday, September 14th, when there will be only two evening performances, the policy will be first choice of all sound pictures for full-week runs.

The Royal Theatre, which is now closed, will remain closed for the time being; further advice will be forthcoming.

In view of the postponement of the opening of the State, Chattanooga and Tennessee, Knoxville to October 1st, the York, Chattanooga and Queen, Knoxville will continue to operate through September 29th, at which time both of these theatres will be dismantled in view of the termination of the leases effective two weeks after the opening of the new theatres.

The Lyric Theatre, Anniston will become a Publix operation effective October 1st. This theatre will be under the supervision of Mr. T. Y. Walker, City Manager of Anniston.

This is to advise that the Capitol Theatre, Cedar Rapids, Ia. was opened on Saturday, September 1st, under the management of Mr. E. H. Cummings.

The policy of this theatre will be two changes per week—Thursday and Sunday; pictures and small band policy. Admission prices will be—children 10¢ at all times, adults 25¢ from opening (1 p. m.) to 5:30 and 50¢ thereafter, night prices prevailing all day Sundays and holidays.

Mr. Louis Lazar, as District Manager, will supervise Kansas City under the direct supervision of Mr. Feld, Division Manager. Advice as to the House Manager of the Newman Theatre effective with its reopening will be forthcoming.

Please be advised that Mr. Frank McShane, formerly assistant manager of the Scollay Square Theatre, Boston, will succeed Mr. Redick as Manager of the Colonial Theatre, Belfast, Me., effective August 20th, instead of Mr. Bagley as previously advised.